

THE WARBLER

AN EDUCATIONAL WEEKLY

Dear Student, Artist, Thinker,

We hope you continue to enjoy *The Warbler*. When we were making the list of newsletter topics, Dolly Parton was an easy decision. I have listened to her music since I was a kid, but 10 or so years ago, I learned what Dolly Parton does to give back. Her foundation sends children's books to any child under five for whom she receives a request. She became a s/hero. I've always thought that talk is cheap and actions tell the real story. Dolly Parton has donated more than **130 million books** globally to young children. Think about the magnitude of that action!

Born on January 19, 1946, in Locust Ridge, Tennessee, Dolly Rebecca Parton was one of twelve children born to a sharecropper in a one-room cabin in the Tennessee mountains. She was raised in relative poverty, but surrounded by music. With a musical career that launched at the age of ten, Parton has been performing publicly for nearly fifty of her fifty-eight years, becoming one of the most celebrated and most successful country music stars.

Parton's image as a dynamic pop-culture icon goes beyond that of a popular music star—she is known as a country music star with deep roots in the early Nashville country music scene, as an actress in Hollywood films, as a business woman with a theme park to her credit, and as a female giving voice to the experiences of women in the second half of the twentieth century.

Parton's career took inspiration from earlier female pioneers in country music, such as Rose Maddox, Molly O'Day, Kitty Wells, and Brenda Lee and Patsy Cline. Parton, like these women, significantly contributed to the country music scene, largely dominated by men until the 1950s, simply by creating a female identity and giving voice to female perspectives. When Parton emerged in the late 1960s, women in rural and working-class southern America were the primary audience for country music. These women were restricted to relatively subordinate roles, so that even the initially mild, but nevertheless empowering, statements found in the lyrics had a real impact. Parton's progressive lyrics and her willingness to speak out despite potentially adverse consequences made her stand out.

Speaking her mind and her heart has been one of the strongest characteristics of Parton's work and has won her fans, both male and female, internationally. A recent article in the *Journal of Popular Culture* explores why Zimbabweans have such a strong attachment to Parton and her music. The conclusion is that her tendency to give voice to working-class values and to be open regarding her own underprivileged past, allows Zimbabweans to identify strongly with her character and her music.

Enjoy!

Kyes Stevens and the APAEP Team

"I'm not going to limit myself just because people won't accept the fact that I can do something else."

DOLLY PARTON // Musician, Actor, Humanitarian



WORDS INSIDE

FROM "DOLLY PARTON: FEMINIST" ...

ribald | referring to carnal matters in an amusingly rude or irreverent way

philanthropist | a person who seeks to promote the welfare of others, especially by the generous donation of money to good causes.

astute | having or showing an ability to accurately assess situations or people and turn this to one's advantage

FROM "DOLLY PARTON'S AMERICA" ...

feminist | a person who supports the advocacy of women's rights on the basis of the equality of the sexes

glitz | extravagant but superficial display

rapturously | characterized by, feeling, or expressing great pleasure or enthusiasm

...



HISTORY

A Cup of Ambition and Endurance

'9 To 5' Unites Workers Across Decades

BY LYNN NEARY | July 11, 2019 | *Morning Edition* | NPR

This year at the Grammy Awards, backed by a chorus of contemporary Nashville stars, Dolly Parton brought the house down with a song older than most of the performers onstage. It's the same song Elizabeth Warren walked out to when she announced her presidential run in February. The story of that song begins decades ago, behind a desk.

"It was the kind of job where you were just not seen." Karen Nussbaum has spent most of her career as a labor leader and organizer, but she started in the early 1970s as an office worker, in a job she says she does not remember fondly. "You were just part of the wallpaper," she says. "I remember sitting at my desk one day and a student came in — I worked at a university — and looked me dead in the eye and said, 'Isn't anybody here?' It was those kinds of things that just got under your skin a lot."

Nussbaum and some friends got together to talk about their frustrations. The result was a new organization with the mission of supporting women in the workplace, which they called 9to5. When their story made its way to Jane Fonda, whom Nussbaum knew through the antiwar movement, it helped inspire something else: a movie starring Fonda, Lily Tomlin and Dolly Parton as three fed-up working women, with Dabney Coleman as their insufferable boss.

9 to 5 was a revenge fantasy for women who felt overworked, underpaid, and disrespected. The film hit No. 2 at the box office in 1980. But its original theme song, written and performed by Parton, had a life of its own, reaching No. 1 on three different Billboard charts and earning an Oscar nomination. It begins with a sound like a typewriter, which Parton happened on by clicking her fingernails.

"I think the song is brilliant," Nussbaum says. "It starts with pride: 'Pour myself a cup of ambition.' It goes to grievances: 'Barely getting by.' It then goes to class conflict: 'You're just a step on the bossman's ladder.' And then it ends with collective power: 'In the same boat with a lot of your friends.' So in the space of this wildly popular song with a great beat, Dolly Parton just puts it all together by herself."

Rebecca Traister, a *New York* magazine writer who comments frequently on feminism and politics, says the song had a similar effect on her when she worked as an administrative assistant. Though the song was over 20 years old by then, she and her friends would still sing along to it on the local bar's jukebox when



work left them stressed out and feeling stuck.

"It's a song that contains complaints about so many frustrations and inequities and injustices within a workplace — some of them gendered, some of them capitalist, some of them about how power is so unequally distributed," Traister says. "It is simultaneously a song of angry complaint and immense good cheer. And there is something about that combination that makes it kind of addictive and fun."

A different take on the song emerged last spring, when *This American Life* commissioned Merrill Garbus of Tune-Yards to record a cover of "9 to 5" for an episode dealing with workplace harassment. Garbus, who was a secretary, cleaned houses and stocked grocery shelves on her way to a music career, says Parton's lyrics capture so much about the reality of workers' daily lives — and their dreams.

"How much dreaming it takes to get through some of those days, some of those miserable days that feel dehumanizing, cleaning up other peoples' messes and generally being treated like trash, how much dreaming is needed in those times to get up the next morning and do it all again," she says.

Garbus' version of the song ends abruptly on the line "It's a rich man's game, no matter what they call it," leaving things on a far more pointed note than the original. "I felt like I didn't want to be cute with it," she explains. "I wanted it to end with a period, exclamation point, question mark."

Whether one is ending it with a question mark, belting it out in a bar, organizing labor, or running for president, "9 to 5" is a song that pretty much anyone who's ever had to work for a living can relate to — especially women. ●

Dolly Parton in a scene from the 1980 comedy *9 to 5*. The film's theme song, performed by Parton, took on a life of its own.

20th Century Fox/
Getty Images



WHICH FAMOUS COUNTRY ARTIST, KNOWN AS "THE MAN IN BLACK," HAD AN EARLY INFLUENCE ON DOLLY?

HowStuffWorks.com

SOCIAL SCIENCE

Dolly Parton | Feminist Heroine

BY JOAN SMITH | *The Independent* | April 29, 2009

At first sight, she isn't an obvious feminist heroine. She's got big hair, big breasts, an unbelievably tiny waist, and she admits to having had masses of cosmetic surgery. It's easy to imagine her endlessly having to brush off the kind of groping and sex talk that working-class women have always encountered in the office.

But Dolly Parton is more than a collection of body parts, a point she makes in one of the songs she's written for a musical version of the classic women's movie *Nine To Five*: "Under this hair is a brain, not that you'd ever care/And you only see tits, but there's a heart under there". Parton starred in the original film in 1980 along with Jane Fonda and Lily Tomlin, playing three office workers who plot the downfall of their "sexist, egotistical, lying, hypocritical bigot" of a boss.

Parton jumped at the chance of writing songs for a stage version, which has opened on Broadway. At 63, she is a little mature to play Doralee Rhodes, the secretary who fantasises about getting revenge on her groping boss; in the musical, all three lead roles have passed to a younger generation of actresses. Yet Parton has the ageless, synthetic looks of a woman who has decided to ignore the passing of time and she is as witty about her appearance as she is about most elements of her life. "It costs a lot of money to look this cheap," she once declared.

The words capture both her self-awareness and her recognition of the importance of class in the supposedly egalitarian US. Parton's feminism is bawdy and funny, perfectly matched to the message of the original *Nine To Five*, in which the women are smarter than their boss and eventually outwit him. The film's writer, Patricia Resnick, wanted it to be "a darker comedy" – but the screenplay is definitely feel-good rather than overtly political. At the time, Resnick was an outsider in Hollywood as a self-identified lesbian.

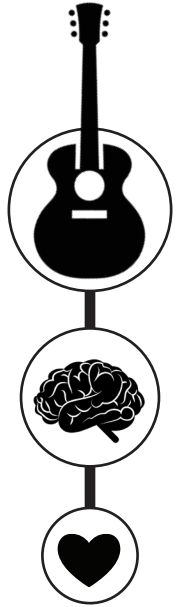
It should never be forgotten that Parton is a contemporary of the feminist writer Shere Hite. She would never claim to be an intellectual but she belongs to an extraordinary generation of American women and uses the language of female empowerment. Her most famous song, "Jolene", is about seeing off a female rival, but Parton continually challenges expectations about women, championing the right to dress and behave as she likes. It must take some courage to go through life enduring so many limp jokes about breasts and the knowledge that your name has been given to the first cloned sheep (Dolly was cloned from cells from a ewe's mammary gland).

Parton is working-class and it is that experience

she reflects in her songs (which she writes as well as performs, giving her much greater control of her career). She met her husband at the age of 18 in the Wishy-Washy laundromat in Nashville, Tennessee, and has been married to him since 1966, an extraordinary achievement in show business. She has been a country-and-western star for more than 40 years but her taste in clothes owes more to ribald burlesque stage shows than the contemporary designers championed by sophisticated TV shows.

One of Parton's key concerns is literacy and she has poured money into reading projects across the States, reflecting her understanding that the ability to read and write is the route out of poverty. When she decided to extend the project to kids in the UK, she chose the predominantly working-class Yorkshire town of Rotherham, where her arrival in the town to meet local councillors was widely regarded as the biggest event since George V's visit in 1911. Parton doesn't look like anyone's idea of a major American philanthropist, but that is exactly what she is, using her astute business sense to help people from backgrounds as poor as her own.

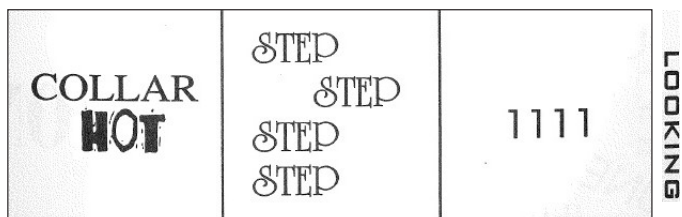
Simple messages are often the most powerful, and the workplace hasn't changed so much in the last 30 years that the themes of *Nine To Five* no longer resonate. A recent slew of sex discrimination and sexual harassment cases suggests that women are still getting a raw deal, and the movie's slogan – "getting even is a full-time job" – has contemporary appeal. Doralee and her friends aren't activists, but feminists come in all shapes and sizes, as Parton attests. She may not be a role model but she's stylish, surreal, and absolutely her own woman. ●



● Edited for space.

WORD PLAY

A Rebus puzzle is a picture representation of a common word or phrase. How the letters/images appear within each box will give you clues to the answer! For example, if you saw the letters "LOOK ULEAP," you could guess that the phrase is "Look before you leap." Answers are on the last page!



MATHEMATICS

Sudoku

#19 PUZZLE NO. 8271449

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| 4 | | 1 | | | | 8 | 6 | |
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| 6 | | | 2 | | 1 | | 4 | 8 |
| 3 | | | 9 | | | | | |
| | | | | | | | 8 | 4 |
| | | 8 | | | | | 1 | 6 |

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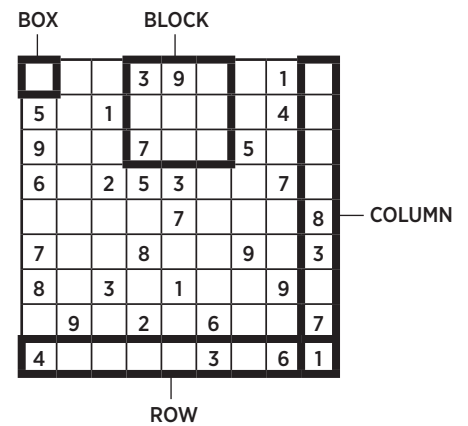
#20 PUZZLE NO. 4057076

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| | 5 | | | 9 | | 4 | 2 | |
| | | 1 | | | 6 | 9 | | |
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| | | 5 | | | | | | |
| | | 4 | | | 3 | | 9 | 1 |
| 7 | | | | | | | 6 | |
| | | | 7 | 5 | | | | |
| | | 7 | 6 | | | | 3 | |
| | | 9 | | | 4 | | 1 | |

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SUDOKU HOW-TO GUIDE

1. Each block, row, and column must contain the numbers 1-9.
2. Sudoku is a game of logic and reasoning, so you should not need to guess.
3. Don't repeat numbers within each block, row, or column.
4. Use the process of elimination to figure out the correct placement of numbers in each box.
5. The answers appear on the last page of this newsletter.



What the example will look like solved ↓

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|---|---|---|---|---|---|---|---|---|
| 2 | 4 | 8 | 3 | 9 | 5 | 7 | 1 | 6 |
| 5 | 7 | 1 | 6 | 2 | 8 | 3 | 4 | 9 |
| 9 | 3 | 6 | 7 | 4 | 1 | 5 | 8 | 2 |
| 6 | 8 | 2 | 5 | 3 | 9 | 1 | 7 | 4 |
| 3 | 5 | 9 | 1 | 7 | 4 | 6 | 2 | 8 |
| 7 | 1 | 4 | 8 | 6 | 2 | 9 | 5 | 3 |
| 8 | 6 | 3 | 4 | 1 | 7 | 2 | 9 | 5 |
| 1 | 9 | 5 | 2 | 8 | 6 | 4 | 3 | 7 |
| 4 | 2 | 7 | 9 | 5 | 3 | 8 | 6 | 1 |



“The way I see it, if you want a rainbow you have to put up with the rain.”

DOLLY PARTON

Idiom

Coat of Many Colors

Meaning To wear/possess something that distinguishes oneself, typically in a way that makes others envious

Origin In the Hebrew Bible, the coat of many colors is the name for the garment that Joseph owned, which was given to him by his father Jacob. Because it was such a unique and splendid coat, Joseph's brothers believed it meant Jacob was preparing Joseph to take over as head of the family. They envied Joseph's favored position and began plotting against him.

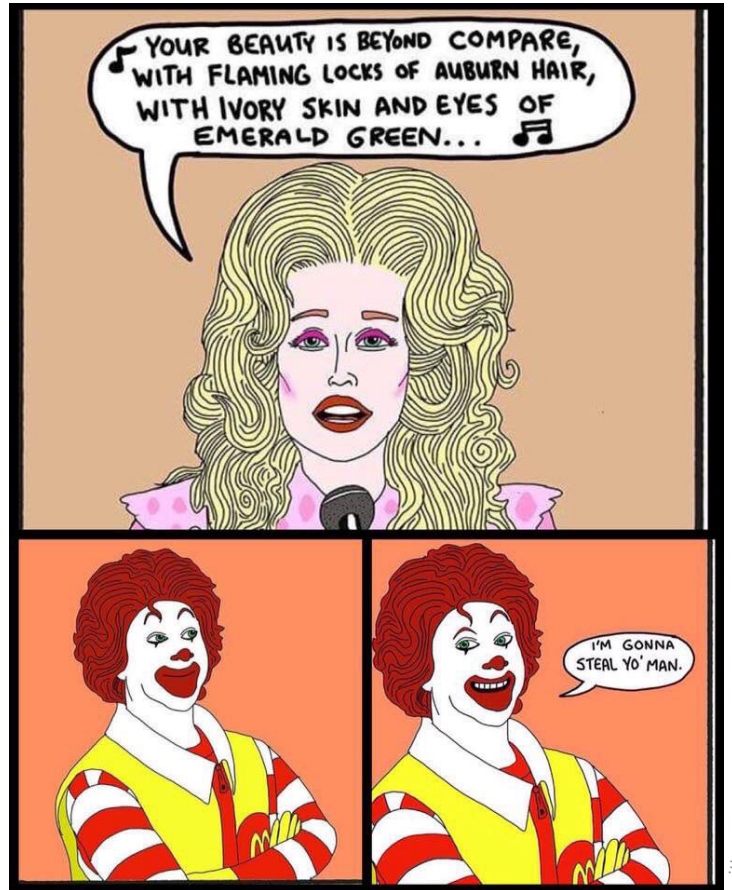
However, the Dolly Parton song of the same name tweaks the meaning: the song tells of how Parton's mother stitched together a coat for her daughter out of rags given to the family. The excited child, "with patches on my britches and holes in both my shoes," rushed to school, "just to find the others laughing and making fun of me" for wearing a coat made of rags.

*And oh I did not understand it, for I felt
I was rich
And I told them of the love my mamma
sewed in every stitch
And I told 'em all the story mamma told
me while she sewed
And how my coat of many colors was
worth more than all their clothes*

The song concludes with Parton singing the moral of her story:

*But they didn't understand it, and I tried
to make them see
One is only poor, only if they choose to be
Now I know we had no money, but I was
rich as I could be
In my coat of many colors my mamma
made for me*

Source: Wikipedia



DID YOU KNOW?

Her first crush was Johnny Cash.

She won't ride the rides at Dollywood.

She once lost a Dolly Parton lookalike contest.

She turned Elvis down when he asked to record a cover of "I Will Always Love You."

"Jolene" was written about a bank teller that she believed was a bit too interested in her husband.

Parton was granted an honorary doctorate degree from the University of Tennessee, Knoxville in 2009. It was only the second honorary doctorate the university has ever given out.

The world's very first cloned animal—a sheep called Dolly—was named for Parton.

She was the 4th of 12 children in her family.

Source: *Factinate.com*

ART + CULTURE

Tennessee Homesick Blues

BY DOLLY PARTON

New York City ain't no kinda place for a country girl with a friendly face
 If you smile, people look at you funny, they take you wrong
 The greenest state in the land of the free
 And the home of the Grand Ole' Opry is calling me back to my Smokey Mountain home
 I wish I had my ol' fishin' pole, and a-sittin' on the banks of the fishin' hole
 Eatin' green apples and waitin' for the fish to bite
 Life ain't as simple as it used to be, since the big apple took a bite outa me
 And Lord I'm so Tennessee homesick that I could die
 But I ain't been home in I don't know when
 If I had it all to do over again
 Tonight I'd sleep in my old feather bed
 What I wouldn't give for a little bitty taste
 Of Mama's homemade chocolate cake
 Tennessee homesick blues is runnin' through my head
 Mama you can float my feather bed
 Just as soon as I can I'm a gonna head
 Back to the Tennessee hills and it better be soon
 Daddy you can load the rifles up
 We're gonna load them dogs on my pickup truck
 And head out to Calhoon County and catch us a 'coon
 But I ain't been home in I don't know when
 If I had it all to do over again
 Tonight I'd sleep in my old feather bed
 Eatin' grits and gravy and country ham
 Go to church on Sunday with dinner on the ground
 Tennessee homesick blues is runnin' through my head
 And I ain't been home in I don't know when
 If I had it all to do over again
 Tonight I'd sleep in my old feather bed
 Good Lord have mercy on a country girl
 Tryin' to make a livin' in a rhinestone world
 It's hard to be a diamond in a rhinestone world
 Tennessee homesick blues is runnin' through my head.
 I've got those Tennessee homesick blues runnin' through my head
 Tennessee homesick blues

Word Search

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| H | R | P | I | R | C | H | E | N | P | G | F | U | C |
| O | R | L | R | O | S | K | L | E | E | C | G | M | I |
| M | K | N | E | E | K | H | Y | R | R | I | R | R | C |
| E | P | U | K | C | I | P | M | I | C | T | I | H | P |
| M | C | K | A | K | C | U | R | T | E | O | T | G | O |
| A | R | G | C | U | S | M | O | K | E | Y | S | E | L |
| D | R | V | Y | C | G | C | H | U | R | C | H | H | E |
| E | O | I | Y | L | D | N | E | I | R | F | E | K | Y |
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| U | A | R | H | I | N | E | S | T | O | N | E | P | O |
| O | G | F | I | S | H | I | N | G | R | H | Y | R | E |
| H | R | A | C | R | G | R | A | V | Y | N | N | Y | V |

| | | | |
|------------|----------|----------|----------|
| COUNTRY | FRIENDLY | GREENEST | PICKUP |
| OPRY | SMOKEY | GRITS | HOMEMADE |
| RHINESTONE | FEATHER | POLE | CAKE |
| CHURCH | TRUCK | GRAVY | FISHING |

Source: LyricFind. © Sony/ATV Music Publishing LLC

WRITING PROMPT

There's a lot of truth to the saying, "There's no place like home." Your prompt for this week is simple: write a poem that takes the reader to your idea of home. Home can mean many things beyond a physical location--it can be a person, a mindset, a feeling. What does it mean to you? For a challenge, try and make the poem rhyme, then set it to a tune.

ART + CULTURE

Dolly Parton's America

How the country star inspired a hit podcast

BY HANNAH J DAVIES | *The Guardian* | Oct. 18, 2019

‘Let’s just call it what it is — weird. It’s weird to be a man asking Dolly Parton if she considers herself a feminist.’ But Jad Abumrad, radio host and creator of the long-running series Radiolab, asks her anyway. You can hear her reply in the first episode of his new podcast, *Dolly Parton’s America*, a nine-part exploration of the musician’s life and influence on pop culture, and society more generally.

Growing up in Nashville, Abumrad says, Parton was a figure of huge importance in that world, but he never had much to do with her creative output — the films or music. Like many, he knew of her simply as a platinum-haired, rhinestone-studded country diva. In 2016, he realised she was a much bigger phenomenon. Today, he is an expert. “When you sit down with her — once you get past the glitz and the acrylic nails and the persona — you realise there are universes of things to talk about,” he says, rapturously. “She has lived a thousand lives, but we only ever see one part of her in the public eye.”

As for asking her about feminism, Abumrad says he “tried to be super careful and respectful. But she’s so important to young women right now that I felt I had to honour that, to be curious and not tiptoe around. We’re a team of two, myself and [female producer] Shima Oliaee, and she kept me pretty honest through the process.”

So how did a fortysomething radio presenter with no prior interest in Parton become her No. 1 fan? The answer lies in the tense political situation in the US in the summer of 2016. “Hillary Clinton and Donald Trump were going at each other’s throats in a way that was shocking to a lot of us,” he says. “Regardless of political party, it just felt like it had gotten so ugly.”

Then Parton came to Queens, in New York City, to perform and it reminded him of another celebrity visit. “I’d seen people a few years before getting excited about the pope. It felt like people had elected her in their hearts.” With everyone from “drag queens to evangelical Christians to hipsters” queuing up to see her, the idea of Parton as a “great unifier” struck Abumrad. He wanted to find out more. Luckily, he had a connection in the family: his father, Dr Naji Abumrad, had treated Parton after a car accident in 2014, and they had kept in touch.

Three years on, *Dolly Parton’s America* is the result of much digging, research

and time spent speaking to the star herself. Abumrad has also interviewed Parton’s confidantes and managers, celebrities such as Jane Fonda (who starred in the film *9 to 5* with her) and ordinary Americans “who have taken her into their souls”.

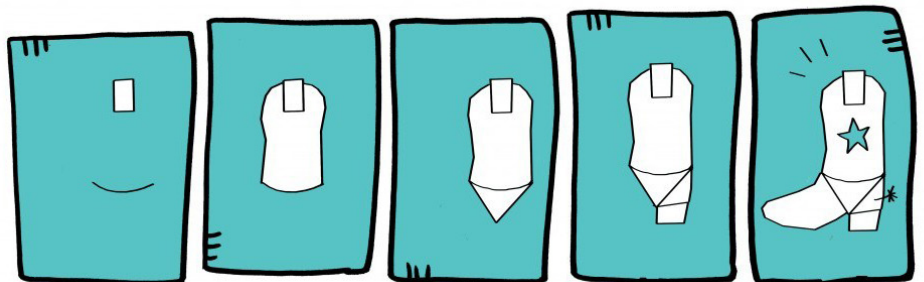
He also sought out academics who study Parton in sociocultural terms (“as people have with Bob Dylan for years”) to break down the stereotypes that surround the singer. He investigates, for example, her “dark, sad, gothic” early songs, on subjects including suicide and miscarriage, with Helen Morales, author of the book *Pilgrimage to Dollywood*. Of course, the question of what it is to be a woman soon comes up, with Parton herself saying she doesn’t identify as a feminist — before the idea of what feminism means to working-class women is explored. “I feel like that’s not just her not taking a stand — I feel like it’s a different kind of stand,” Abumrad says of Parton’s apparently apolitical nature.

This podcast is as much about Parton as it is about the nation. Indeed, future episodes will dig deeper into the parallels between Abumrad’s family, who originally came from Lebanon, and the singer. Abumrad describes her as “a symbol of the south, a place where my dad and my mum arrived as outsiders ... It was really interesting for me to explore [their] journey as it relates to the world she has created in Nashville.”

Making the podcast meant delving into his own identity, too, and reaching some heartening conclusions. “Let’s just say that being an Arab kid in a southern Baptist universe during the Gulf war was not fun,” he says. “I never took the south to be my home. It’s only looking back now — standing in the middle of Dolly’s journey — that I’ve realised that maybe I didn’t give it a fair shake.” ●

✎ Edited for space.

COWBOY BOOT IN 5 EASY STEPS



imagethink.net

PERSONAL HISTORY

Lessons I Learned From Dolly Parton on a Creative Life

BY ANNIE HARTNETT | Powell's Book Blog | March 2, 2017

It was Dolly Parton's first national tour in 25 years, and I couldn't stop crying. My mom and I were to the right of the stage at Tanglewood, the 10th stop on Dolly's 60-city tour.

"Are you crying?" my mom asked, as she swayed to "Jolene."

"I feel like I owe my novel to her."

My mom nodded, as she always does when I say something kooky. But I do feel that Dolly helped me with my first novel, both with the conception of it and with the writing of it. I didn't thank her in the acknowledgements, but in some very important ways, Dolly Parton has been my literary inspiration and guide.

When I was writing my novel, I listened to Dolly Parton's music every morning (the same five songs) because the songs always energize me, put me into a creative space. But the inspiration I get from Dolly Parton goes beyond her music. It's her whole persona that's helped me, and the way she's handled her career.

I don't know exactly how I came to love Dolly Parton, but I have a pretty good idea. When I was seven, my aunt took me to Graceland. We took a tour of the house, and I remember they wouldn't let us upstairs; I thought it was because Lisa Marie Presley still lived there. I remember the green shag carpeting, the wall of televisions, the giant ceramic monkey on the coffee table. The man had class, I thought. My aunt bought me a T-shirt with Elvis's face on it.

When I came home, I wore that T-shirt to bed every night. Once, my mom overheard me praying before bed, and she leaned against the doorframe to listen. "Take me back to Graceland," I said into clasped hands. "It's the only place I'll ever be happy."

Through my love of Elvis, I found my other musical saints: Willie Nelson, Dolly Parton, and Michael Jackson.

"Write about your obsessions," I tell my students now. "It will keep you in love with your own work," I say. "And you must be in love with your novel, because you'll work on it for years."

It took me four years to write my novel, which isn't so bad on the scale of how long it can take. I wrote about my obsessions. I set the novel in Alabama, not Tennessee, because I was living in Alabama. Rabbit Cake is about a 12-year-old girl named Elvis whose

mother drowns while sleepwalking. Elvis's mom loves Dolly Parton, which is mentioned a few times.

You could say, with some fairness, that I got the entire idea for the book from that 1993 trip to Tennessee, that I have been writing the novel ever since I first learned about Elvis, and then about Dolly. That's 24 years of work and obsession. Obsession has never been a word I'm afraid of: I went to four of Dolly Parton's concerts last year, four different cities, three different states.

My mom told me about Dolly Parton's IQ when I was a teenager, while we were watching *Nine to Five*. I remember loving the way Dolly looked as a kid, like she was on the cover of those romance books sold in the supermarket, but I remember I was surprised that someone who looked like her was a genius. Dolly is never afraid to poke fun at herself, but I think it was important for me to know what a genius could look like. I could wear as much eyeliner as I wanted, and still be brainy.

For most of high school, I do remember people treating me as though I was dumb because of the way I dressed. My best friend had it even worse than I did — when we started high school, she looked like a walking Barbie doll. But by senior year, she'd tired of the wrong kind of attention, so she shaved her head.

It's rumored that Dolly Parton has a shaved head underneath her blonde wig, and that her arms and chest are covered in tattoos.

I don't know if it's true. I don't need Dolly Parton to be secretly punk rock to be cool. I love her for who I know her to be: for being a genius songwriter and a person who is incredibly hardworking. Dolly Parton started writing songs as a child, and she left her home for Nashville at 17, and she's been working ever since. She's 71 now; she says she writes songs every day, unless she is sick or on a movie set. It's hard work to maintain a career that spans decades. This is important to remember for all creative people. It is a long game. There is no overnight success.

If you google Elvis and Dolly Parton, you'll find out that they never met, despite being on the music scene together for years. Elvis did ask to record Dolly's song "I Will Always Love You," but he wanted half the publishing rights. She refused, and a good thing too, since it turned into a major cash cow after Whitney



WHEN DOLLY WAS BORN, **HOW DID HER PARENTS PAY THE DOCTOR?**

DOLLY PARTON STARRED ALONGSIDE SYLVESTER STALLONE IN **WHICH 1984 MOVIE?**

HowStuffWorks.com

Houston's recording. Dolly usually closes the concert with that song: "People always say this is Whitney Houston's song, and that's fine, she can have the credit, as long as I get the cash," she laughed. "And it is *my* song," she added.

This is something I love about Dolly Parton, another thing I learned about writing from her: you should be proud of your work. You should demand credit, claim ownership. At the concert in South Carolina, she made sure to announce that she'd just been awarded the Willie Nelson Lifetime Achievement award, even though I'm sure most of the crowd already knew.

Shortly after I'd finished the first draft of my novel, I was talking with an established writer at a party. He was politely asking me about my novel. I told him I really liked my book, so I was hopeful others would like it too. He looked at me like I had two heads.

"What?" I asked.

"I've never heard someone say that," he said. "I've really never heard anyone say that they like their own book."

"I've always believed in my talent," Dolly Parton said to *Southern Living* in 2014.

But Dolly is not full of herself, and she's no diva. You do not need to put down others' work in order to build up your own. If you read interviews with Dolly Parton, you find that she is never short on compliments for other songwriters and singers: she loves Adele, Alicia Keys, and of course Miley Cyrus, her god-daughter. And Dolly seems so sincere when she addresses her fans at the concerts, gushing how much she appreciates us. She radiates kindness. "My heart is the only real thing about me," she regularly jokes.

Dolly Parton thanks everyone at the end of every concert: she thanks her band, her manager, her entire crew, her truck drivers, bus drivers, caterers, security. And her band members have been with her for 30 years, so thanking them must work.

I don't think there is ever a danger of being too gracious, too generous, and that is the kind of writer and person I hope to be: "What Would Dolly Do?"

I'd like to make all my decisions based on how I imagine Dolly would: work hard, be proud, be gracious, and have fun with it. And if I ever meet Dolly Parton, I will be sure to thank her, for everything. ●

🔗 Edited for clarity and space.

"Find out who you are and do it on purpose."

TWEET FROM @DOLLYPARTON // April 5, 2015

RANDOM-NEST

How to Be a Better Negotiator

ADAPTED FROM *REAL MEN, REAL STYLE*

At the 2014 Red Tent Women's Conference, Dolly Parton said: "Above everything else I've done, I've always said I've had more guts than I've got talent." Success takes guts. So does asking for what you want and deserve. Here are some tips to be a better negotiator, which also takes more guts than talent. Negotiation is challenging, but often it's a key to success. Remember, no one can represent you better than you can represent yourself!

1. Most people are not good negotiators

The most important tip to becoming a better negotiator is understanding that most people aren't very good at it. It takes time and the effort to build your negotiating skills. Of course, the next logical step is putting what you learn into practice. Start small, with people close to you and grow from there.

2. Understand yourself – your needs, wants, and position

Never go into a negotiation without having that setting your best alternative to a negotiated agreement first--what's the lowest level you will compromise for? Be careful when it comes to focal points--make sure to take into account the whole picture.

3. Consider the other party

In any negotiation, two parties are trying to make the best arrangement for themselves. So while you are personally trying to make the best scenario happen for you, you must always remember that it is the same for the other person too. By looking at the other person's wants, needs, and overall situation, you may be able to work out a great deal that will be best for the both of you.

4. Frame the situation

Many negotiations are actually long-term. It is rarely a one-shot deal. It helps to take the time to assess the situation.

5. Make the first offer

One of the best ways to make sure that you will be getting what you want is to prepare to make the first offer. If you aren't prepared, it may be better to allow the other party to make the first offer and see if it's something that you would actually consider.

6. Remember the power of fairness

It can be easy to violate another person's idea of fairness, after which a whole deal can fall apart. If the other party feels they cannot trust you, then most likely they will not be willing to work with you.

7. Expand the pie

Instead of focussing on one single thing, create trust by looking at multiple issues, sharing information, and figuring out how to involve other parties. By choosing to expand the pie, one can create win-win situations, which makes everyone involved happy.

DOLLY, TWENTY YEARS LATER



Words of Encouragement

I greatly miss our APAEP students who remain in my thoughts and prayers under these difficult circumstances. I look forward to a time when I may once again teach such bright, wonderful minds — among the most rewarding teaching I've ever known. APAEP students are among the few who could induce me out of retirement and back into the classroom. Many cite "this too shall pass ..." May we be blessed with the shortest duration possible.

John



Brainteasers

Page 2 Dolly Parton met Johnny Cash after performing at the Grand Ole Opry. Cash encouraged the young performer to follow her dreams and to trust her own feelings and instincts when it came to decisions about her career.

Page 3 Rebus Puzzle: 1. Hot under the collar 2. One step ahead 3. Looking out for number one

Page 8 Dolly's parents were extremely poor and lived off the meager earnings from their tobacco farm. The doctor who helped deliver Dolly was paid, not in money, but with a sack of oatmeal. // With Sylvester Stallone contributing to the screenplay, 1984's "Rhinestone" saw Dolly Parton in a starring role. Stallone commented after the release of the movie that it certainly was not one of his favorites but that Parton was a brilliant leading lady and a pleasure to work with.



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Answers

SUDOKU #19

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SUDOKU #20

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Send ideas and comments to:

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UNTIL NEXT TIME 